

The United States Marine Band

WILLIAM H. SANTELMANN, Leader.

Among the many organizations which will take part in the celebration of "Music Week" is one that has at all times played an important part in inculcating a love of good music in the people of the District of Columbia—the United States Marine Band.

The Marine Band has been an institution of the National Capital and the marine corps since its inception in 1798, and has been giving concerts at Washington for many years. These concerts have been a source of pleasure to hundreds of thousands and have been an incentive to the cultivation and appreciation of the highest and greatest of arts—music.

Washington is not alone in hearing the wonderful Marine Band and Symphony Orchestra, for its message has been carried to all the principal cities of the country on concert tours, and has been greatly appreciated and warmly welcomed, as in Washington, where it has the distinction of being called "The President's Own."

The history of the Marine Band is closely interwoven with that of our own country, and its first attempted start reads like an episode in one of the light operas of the present-day writers. Here in Washington, where the great drama of official life is being played, this—the finest military band in the western world—is constantly playing its part, and through it playing at all official functions, gatherings and parties at the White House or public affairs, national or international, at which the President is in attendance. It is for this reason it has been designated "The President's Own."

President John Adams, by an act of Congress on July 11, 1798, was authorized to establish and organize a Marine Corps, and in this act provision was made for what is now our greatest and best band. This act stated that a drum corps should be provided, to consist of sixteen drummers and sixteen fifers, and these drummers and fifers acted as the Marine Band until 1802.

Although most of the archives bearing on the marine corps were destroyed in 1814, when the British sacked and burned Washington, and there is no definite and historical record of the following occurrence, it is the general belief and understanding that the "opera bouffe" occurrence actually took place.

"OPERA BOUFFE" ANECDOTE.
Capt. Daniel McNeill, of the corvette Boston, a twenty-eight-gun ship, while at Messina in 1802, invited one of the regimental bands aboard ship to give a concert. At the conclusion of the concert, which was enjoyed by all, especially by Captain McNeill, who was reputed to have been an ardent lover of music, the captain tripped anchor and sailed away with thirteen musicians, all Italians, for the United States.

Of course, our Government was not going to war over a lot of kidnapped musicians, so Captain McNeill's act was promptly disavowed by the Navy Department and that officer was not again put in a position where his love for a Marine Band could get the better of his discretion. It is interesting to note, however, that the Government was not so prompt in returning the musicians to their homes, but instead they were transferred to the Marine Band in its present place in the world of music—at the pinnacle.



CAPT. WILLIAM H. SANTELMANN.

turning the musicians to their homes, but instead they were transferred to the Marine Band in its present place in the world of music—at the pinnacle. It may be of interest to Washingtonians and the countless numbers who attend the outdoor concerts given during the summer months at the White House and the Capitol, that these concerts were inaugurated in 1854, and that Congress on August 16, 1856, voted \$4 a month extra pay to the members of the band for playing during these evenings.

RECOGNITION BY LINCOLN.
These concerts grew in such popular favor that the commandant of the Marine Corps, Col. John Harris, recommended the first reorganization of the band, the roster to consist of one principal musician or leader with a salary of \$90, seven first-class musicians at \$34, eight second class at \$21 and fifteen third-class musicians at \$17 per month. Congress, recognizing the importance and the necessity of improving an organization that played at official functions at the

White House and elsewhere, approved of the recommendation, and on July 25, 1861, President Lincoln signed the act that first marked the recognition by law of a band in the military services of the United States. In the matter of leaders or conductors, the Marine Band early has several of the most distinguished musicians at its head and at present is led by Capt. William H. Santelmann. John Philip Sousa, the famous bandmaster, was at one time an apprentice in the band and later its leader, being appointed in 1880 and leaving to form the organization which now bears his name.

To the present leader, Captain Santelmann, is due the greatest credit for having brought the Marine Band to its present high state of efficiency in interpreting the programs which he uses such great care in preparing. In point of service Mr. Santelmann outranks any of his predecessors, having been a member of the band for over thirty-one years and its leader nearly twenty-four years.

A graduate of the Conservatory of Leipzig and himself a violinist of note, Captain Santelmann early in his career saw the importance of orchestral training even for players in a military band, and was the first to organize a symphony orchestra from among the personnel of the band, insisting that the younger men of the band who did not play stringed instruments should study them. After many years of patient endeavor, he has seen this a department of his own creation grow to a very high state of musical excellence.

This orchestra is a feature of the social season in Washington, orchestral concerts being given in the band auditorium of the Marine Barracks every Monday afternoon at 3 o'clock. These concerts are free to the public and are well attended throughout the season, being patronized by many officials of the Government and their families.

During the leadership of Captain Santelmann the band has been reorganized twice, in 1899 and 1916. This last reorganization, which was provided for by an act of Congress, signed by President Wilson on August 29, 1916, provided that the band should consist of one leader, one second leader, one drum major, ten principal musicians, twenty-five first-class musicians, twenty second-class musicians, and ten third-class musicians.

This increased size of the band made it possible to further encourage a love of music by its division into two sections, which alternately give concerts on Tuesday and Thursday evenings during the summer months in the smaller Government reservation. These concerts have added much to the prestige of the Marine Band, as well as giving pleasure to those who could not journey to the center of the city to hear the entire ensemble.

SCIENTISTS TURN TO MUSIC WHEN RESEARCH PALLS
Scientists have always had outside hobbies to relieve the strain of their concentrated laboratory labor. Particularly, perhaps, is this true of mathematicians. There was that eminent Oxford scholar, for example, Charles Lutwidge Dodgson. We venture to predict that not one Philadelphian in a thousand knows Dodgson's name or has ever read his "Elementary Treatise on Determinants." But when you turn to the side of his life that went merely as recreation, the excursions into which he disguised under the pseudonym of Lewis Carroll. Has one Philadelphian in a thousand read "Alice's Adventures in Wonderland"? Well, rather!

The newest instance of the mathematician (or they call him, nowadays, a super-mathematician) with a sideline is the redoubtable Albert Einstein. This man has set the whole scientific world by the ears. His discoveries are so marvelously subtle and earth-shaking that not even many scientists themselves have enough mathematics to understand or explain them. His theory of relativity has been put forward by the savants as the greatest physical discovery since the demonstration of the laws of gravity by Newton.

Well, this is the man, then, who says: "Artistic intuition has played an anything but unimportant part in my life. I must admit that I never had any music lessons, as the term is generally understood. Yet my grand piano and my violin have been my most faithful companions throughout my life. I go to them for solace in all my intervals of work."

Aside from the social sphere the fretted instruments are adapted to a more serious role, which, unfortunately, is not so well known. The pupil who undertakes a serious study of them will find that there is an unlimited opportunity for development, and that there is a wide demand for

The "Sociable" Club Instruments

By WALTER T. HOLT.



Walter T. Holt, with his two "Club Instrument" artists, E. Raymond Acton and Miss A. E. Hill. Mr. Holt is himself an artist "mandolinist."

I am very glad to have the opportunity to express myself in behalf of the fretted instruments, for the development of them has been my life study and work. For the benefit of those who are not familiar with what is meant by the term "fretted instruments," I will explain that this includes the mandolin, and its related instruments—the tenor mandola, the octave mandola, the mando-cello, and the mando-bass; the banjo, and its related instruments—the mandolin-banjo, the tenor-banjo, the guitar-banjo, and the bass-banjo; the guitar the Hawaiian guitar (sometimes called the steel guitar), and the ukulele.

Of these the ones best known are the mandolin, the guitar, the banjo, and more recently, the Hawaiian guitar and the ukulele.

It seems that these instruments might very well be called the "sociable" instruments, for besides home companions they are well adapted for traveling and out-of-door life.

Just recently I received a letter mailed at one of the Gulf ports from an officer on one of our warships stating, "My mandolin still goes with me." This followed similar statements in letters from San Francisco, Hawaii, and other places in the course of his travels.

Another evidence of the "sociability" of these instruments is their popularity at summer camps; and by everyone there seems to be a natural tendency to associate a mandolin, a banjo, and a guitar with a canoe, a moon, and a lake. There seems also to be a particular charm in the study of these instruments.

Age seems to be no barrier; for I have had pupils ranging in years from nine to seventy, and I am glad to say that many with physical afflictions have been able to learn to play, among these being several who were totally blind.

Aside from the social sphere the fretted instruments are adapted to a more serious role, which, unfortunately, is not so well known. The pupil who undertakes a serious study of them will find that there is an unlimited opportunity for development, and that there is a wide demand for

actual orchestras of violins, winds, etc. The rhythm was excellent, the mandocellos gave that exquisite melody for cello with rich effect, while the fair and the tragic were well contrasted in good body of tone."

It has been most interesting, as director of the clubs during these twenty-three years, to note the far-reaching effect of the training and experience of practicing with the clubs. Being an amateur organization the personnel changes materially from year to year, and there is now a representative of the clubs in nearly every State of the Union as well as in many foreign countries—England, France, Italy, Sweden, China, and India—although there are a few of the thirteen original members still with the clubs.

Many of these members who are now making their own homes in other cities have formed clubs there, and I have in mind especially a mandolin and guitar club in far-off Peking which was organized and directed by a former member of the Nordica Clubs, and who writes that he is deriving great pleasure and benefit from it.

While the purpose of the clubs is that of serious practice on the instruments, the members have played many engagements when it was believed that their music might bring cheer and comfort.

During the construction of the Panama Canal one group of the members was sent by the Government and the Young Men's Christian Association to tour the canal, one for a series of concerts as a part of the entertainment provided for the workers there. However, the clubs number among their most treasured testimonials letters from the Red Cross workers at the Walter Reed Hospital expressing the pleasure the many visits of the clubs there gives the wounded soldiers; a souvenir program and sketch prepared with much care by an aged artist at the John Dickson Home; the certificate issued by the Young Men's Christian Association in recognition of work done in entertaining the soldiers during the war, and the unwritten but very plainly expressed testimonial in the happy countenances of the old-time darkies who are passing away their last days at the almshouse when listening to the clubs playing their old plantation melodies on the banjos.

Music is a moral law. It gives tone to the universe, wings to the wind, flight to the imagination, a charm to sadness, gaiety and life to everything.—Plato.



If It's a
**COLUMBIA
RECORD**
You Can
Get It At
HUNTER'S
718 9th St. N. W.

HUGO WORCH

Sole Agent for

KRANICH & BACH

EMERSON

and

BECKER BROS.

PIANOS

Est. 1879

1110 G

This Store Closed All Day Monday, May 30

S. Kann Sons Co.

THE BUSY CORNER PENNA. MEAT ST. ST.

HAVE YOU A VICTROLA

In Your Home? If Not, May We Suggest a Way to Have One?

During Music Week Is the Time to Decide

and the place to make that decision is at Kann's, where you can own any type Victrola

On Your Own Terms—in Reason

and enjoy the use of the instrument while making the payments.

—We now have full stocks of all models in all finishes, ranging in price from



\$25.00 to \$675.00

—Make a selection the first thing Tuesday morning.

Home of Sealed Victor Records

Kann's—Fourth Floor



When Three's Not a Crowd

That is—when that merry dispenser of music and cheer is your (not silent) companion on a happy week-end trip. Vacation models are now on display in three styles.

Take a Vacation Model Grafonola with You Anywhere—\$5.00 Delivers Any One on Our Club Plan



Vacation Outfits

C 2 Grafonola...\$50.00
12 85c Records... 10.20
25 59c Records... 14.75

\$74.95

\$5.00 Delivers This Outfit

These New Columbia Hits Are the Snappiest Out This Month

Over the Hill A6183
—The Metropolitan Dance Players 12-Inch
Dreamy Hawaii \$1.25
—The Metropolitan Dance Players
I Lost You A3384
—The Happy Six 10-Inch
Yokohama Lullaby 85c
—The Happy Six

Nestle in Your Daddy's Arms A3391
—Art Hickman's Orchestra 10-Inch
I Spoiled You 85c
—Art Hickman's Orchestra

Toddle A3383
—Paul Bliss Trio 10-Inch
Beela Boola 85c
—Paul Bliss Trio

I Never Knew A3378
Look for the Silver Lining 85c

The Stieff Piano

is to the purchaser an asset of definite value.

Chas. M. Stieff, Inc.

1108 F St. N. W.

Established 1842

J. C. Conliff, Manager.

Seventh Street **MAYER & CO.** Between D and E